DISCWORLD® II

MISSING PRESUMED...!?

Instruction Manual

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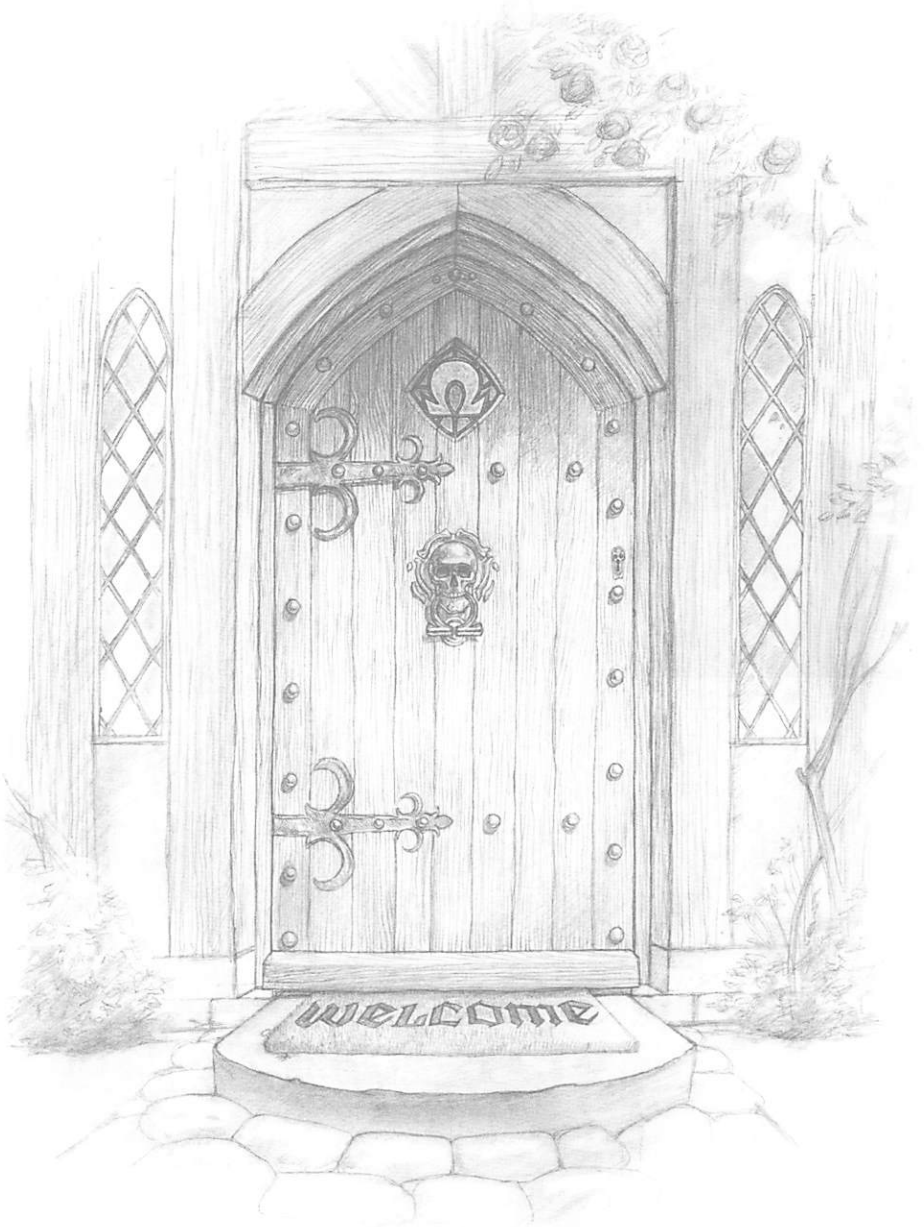

welcome

Foreword

"This is the second Discworld game.

What do you mean, 'I haven't finished the first one yet?'

Good grief, some people...look, give the prunes to the fishmonger, get the dragon to breathe on the mirror, throw the Black Monk to the crocodiles and shoot the dragon with the other dragon.

Done that? Good. Now, if everyone's caught up...

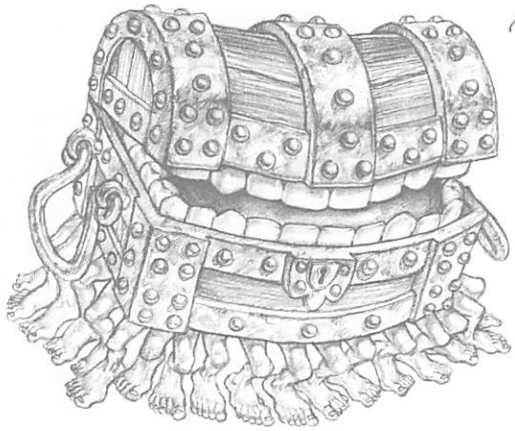
Ahem.

This is the second Discworld* game. Death has gone missing. A hero is needed to bring him back. But there's only Rincewind, incompetent wizard and highly-trained coward. You won't catch Rincewind running away. He's too fast.

Unfortunately, he's all there is that stands between people and the horrible prospect of immortality. No one wants that, do they?

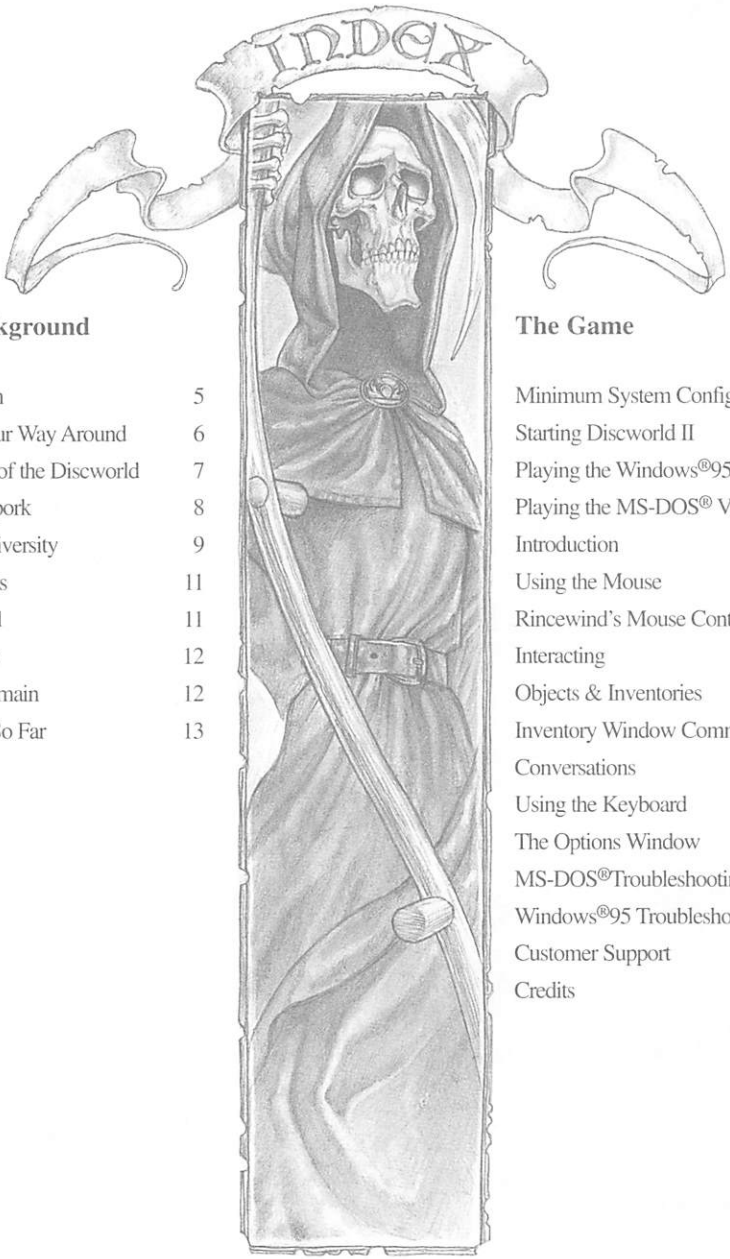
We've made DWII a little easier (snigger), with lots of new locations and even prettier graphics and sounds.

As Death himself says: HAVE FUN."



Terry Pratchett

* A magical world which goes through space on the back of a turtle, as everyone should know by now!



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The Background

Introduction

This is a story about Death[1]. But not just any Death. This is about the Death whose particular sphere of operations is, well, not a sphere at all, but the Discworld, which is flat and rides on the back of four giant elephants who stand on the shell of the enormous star turtle Great A'Tuin, and which is bounded by a waterfall that cascades endlessly into space. Scientists have calculated that the chance of anything so patently absurd actually existing are millions to one. But magicians have calculated that million-to-one chances crop up nine times out of ten.

Death likes to travel and meet people. On the whole, he meets quite a few people in the course of his professional capacity as the Defeater of Empires, the Swallower of Oceans, the Thief of Years, the Ultimate Reality, the Harvester of Mankind, the Assassin against Whom No Lock Will Hold, the only friend of the poor and the best doctor of the mortally wounded. It is hard to imagine Death giving up his current job, not least because of the tedium of writing out his job description on his CV. What, however, would the consequences be if Death stopped doing his job? [2]

Such matters do not bother Rincewind, deputy Librarian at the Unseen University, the Discworld's foremost college of magic. He is widely regarded by the staff of the Unseen University as someone best forgotten. That is, unless there is something unpleasant that needs doing. Rincewind is well equipped for unpleasant tasks, possessing as he does the natural survival instincts of a true coward. He also possesses an innate gift for languages enabling him to shout 'Don't kill me!' and be understood in a hundred different countries.

Rincewind's only companion is the Luggage, a largish metal-bound chest supported by a large number of little legs that allow it to follow its master wherever he goes. Made of sapient pearwood, a magical timber which can cause its constructs to portray characteristics that could be mistaken for life, the luggage appears to have unlimited storage capacity. It also appears to have set a record for the most number of charges of grievous bodily harm ever made against a semi-inanimate object.

There exists a special relationship between all wizards and Death, as they can not only see him but also know the exact time of their death. Amazingly, some part of this bleeds off onto Rincewind, despite the readily apparent fact that Rincewind is not

[1] *Actually, this is a story about Rincewind, but 'This is a story about Death' is a more dramatic opening.*

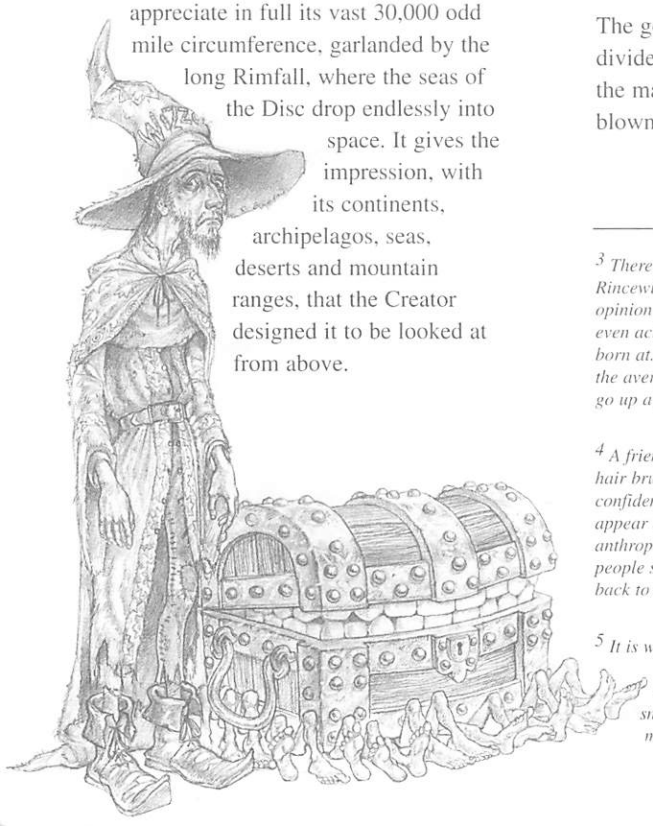
[2] *One assumes that even the most enlightened welfare state does not provide income support for out-of-work anthropomorphic personifications.*

really a wizard[3]. Rincewind can see Death, but does not accurately know the time of his own death. He suspects, however, that it will be a fraction of a second after almost everything he does. Death and Rincewind have always had an interesting relationship: Death has often offered to reap Rincewind's soul as he was passing by, just to save time, and Rincewind has very politely run away.

Neither suspect that the machinations of Fate[4] will soon intricately tie their destinies together, and propel Rincewind on a mind-bending, life-threatening quest, curiously free of butterflies...

Finding Your Way Around

It was the Ephebian philosopher Expletius who first proved that the Disc was 10,000 miles across. Viewers from space can appreciate in full its vast 30,000 odd mile circumference, garlanded by the long Rimfall, where the seas of the Disc drop endlessly into space. It gives the impression, with its continents, archipelagos, seas, deserts and mountain ranges, that the Creator designed it to be looked at from above.



Its tiny orbiting sunlet, with prominences no bigger than croquet hoops, maintains a fixed elliptical orbit, while the Disc revolves beneath it. The little moon shines by its own light, owing to the cramped and rather inefficient astronomical arrangements. Owing to the position of the sun, the Hub of the Disc is never closely warmed and is covered in permafrost and barbarians[5]. Conversely, the Rim of the Disc is covered in sunny islands, balmy weather and a suspicious lack of horizon. Such is the cost of being flat. There are four cardinal directions on the Discworld: hubwards, rimwards, turnwise and widdershins. Seasoned travellers have learnt to navigate solely by the sensations that they feel. If it gets warmer, you are headed rimwards. If it gets colder, you are headed hubwards. If you get dizzy, you are headed widdershins.

The geography of the Discworld can be divided into four main continents, excluding the many others which have been sunk, blown up or have simply disappeared. This

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[3] There are eight levels of wizardry on the Disc, and Rincewind has still failed to achieve level one. It was the opinion of some of his tutors that he was incapable of even achieving level zero, which most normal people are born at. It has been contended that when Rincewind dies, the average occult ability of the human race will actually go up a fraction.

[4] A friendly-looking man in late middle age, with greying hair brushed neatly around features that a maiden would confidently proffer a glass of small beer to, should they appear at her back door. Like Death, Fate is an anthropomorphic personification, that is to say that if people stopped thinking of him as a him, he could go back to being an it.

[5] It is well known that barbarians prefer tundra to warmer climes, since it is more dramatic to emerge from the screaming tumult of a snowstorm, than to be found sunning your pectoral muscles on a deckchair.

sort of thing happens all the time, even on the best-regulated worlds. The first of these four continents is the unnamed continent, of which the Sto plains and the Ramtops are a major feature. It stretches all the way from the Rim to the Hub and finishes around the Circle sea. Its most famous (and most pestilent) feature is the city of Ankh-Morpork, the oldest city on the Disc. It is here that the game begins.

The next continent is Klatch, which contains a dazzling collection of nations including the desert nation of Djelibeybi. This land, also known as the Kingdom of the Sun, was once great, but all that now remains is the capital city, a few insane philosophers in the desert and the pyramids. The entire economic life of the country is devoted to the construction of the pyramids, and as a result Djelibeybi is permanently bankrupt.

The existence of the Counterweight Continent, the third of the Discworld's four landmasses, is widely denied in Ankh-Morpork. It's not that they don't know of its existence, it's just that they choose not to have discovered it at this time. In fact, the existence of the Counterweight Continent will remain unknown for as long as the Patrician, Ankh-Morpork's benevolent[6] dictator, says it is unknown (which will be for at least the length of this game). Equally unknown, or at least mysterious, is the fabled continent of 'XXXX', which is often lost to the people of Ankh-Morpork but occasionally turns up like an old coin in the metaphorical crack in the Discworld's sofa. There are rumours of some travel to it, however.

Population of the Discworld

Chaotic as it sometimes appears, the Discworld clearly runs on a special set of natural laws, or at least guidelines. There is cause-and-effect. There is eventuality - things happen after other things. After that, it becomes a little more confusing. The following theory can be timorously advanced: The Discworld should not exist. Flatness is not a natural state for a planet. Turtles should grow only so big. The fact that it *does* exist means that it occupies an area of space where reality is extremely thin; where 'should be' no longer has the veto it has in the rest of the universe. Things that might *nearly* exist in a 'real' world have no difficulty at all existing in a quite natural state on the Discworld. Amongst the many races that thrive and multiply thanks to the low reality threshold of the Discworld, the two most successful are the dwarves and the trolls.

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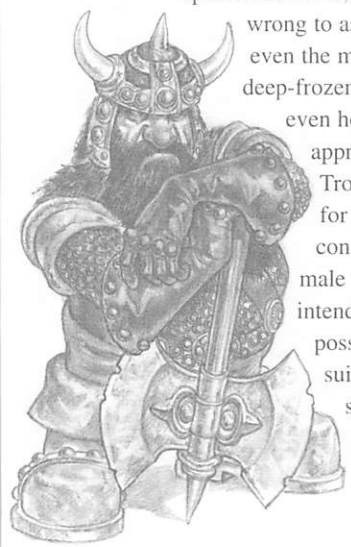
[6] *Every citizen in Ankh-Morpork would be quick to comment on the Patrician's benevolence. This is chiefly because every citizen who has been slow to comment on it has found themselves hanging upside down in a scorpion pit.*

Standing on average only four feet tall, dwarves are well known to have mastered the art of sexual equality. Regardless of sex, all dwarves have naturally long lives (by human standards), have equally psychotic reactions to even the weakest beers and, perhaps most tellingly, have equally bushy beards. This unusual biological feature, coupled with a natural reticence to discuss their gender, causes dwarf courtship to consist of finding out, in delicate and circumspect ways, what sex the other dwarf is. No-one knows why it is that dwarves, who at home in the mountains lead quiet orderly lives, forget it all when they move to the big city and promptly dress in chainmail, arm themselves with oversized axes and change their name to something like Grabthroat Shinkicker.

Whereas the dwarves are (height and beard not withstanding) broadly human, the same cannot be said of the Discworld's troll population. It is the bane of trolls everywhere that their silicon brains seldom function well in the comparative heat of the lowlands. Consequently, trolls have a reputation for being somewhat slow on the uptake. However, it would be wrong to assume that even the most intelligent, deep-frozen troll could even hope to approach subtlety. Troll courtship, for instance, consists of the male troll hitting his intended as hard as possible with a suitably pretty stone.



Ankh-Morpork

Many philosophers have mused on the reason for Ankh-Morpork's existence, although a leading theory is that it exists solely to make other cities feel better. Ankh-Morpork has been burned down many times in its long history - out of revenge, carelessness, spite or even just for the insurance. Most of the stone buildings that actually make it a city have survived intact. Many people - that is, many people who live in stone buildings - think that a good fire every hundred years or so is essential to the health of the city since it helps to keep down rats, roaches, fleas and, of course, people not rich enough to own stone houses. Each time, it is rebuilt using the traditional local materials of tinder-dry wood and thatch waterproofed with tar.

It is generally accepted that the original building in the city was the Tower of Art, around which the grounds of the Unseen University have matured like mould on a particularly ancient yoghurt. The Tower of Art is known to be 800 feet tall. Time, weather and indifferent repairs have given it a gnarled appearance, like a tree that has seen too many thunderstorms. It is topped by a forest of little turrets and crenellations, around which entire species of beetles and small mammals have evolved, aided by the emanations of magic from the university. In fact, the species of bat which is known to live at the top of the tower is believed to have developed a language so complex that they decided, eventually, not to bother using it.

Fresh water used to be brought straight into the city centre by a viaduct, which fell down centuries ago. Water is now drawn from shallow wells, thanks to the city's high water table. This, along with the

slaughterhouses and cabbage fields, spice houses and breweries, contributes to Ankh-Morpork's most famous civic attribute: the smell. The citizens are very proud of the smell; on a really good day they carry chairs outside to enjoy it. Perhaps the most useful side effect of the smell is that in its long and undistinguished history, no-one has ever invaded Ankh-Morpork[7].

Nowhere is the smell more in evidence than in the Shades, the original and ancient part of the city. The inhabitants of the Shades are largely nocturnal and never inquire about one another's business or indeed talk to each other at all. Visitors to the Shades are advised to avoid anyone they can see coming, and worry about anyone they can't. In short, the Shades is the unidentified sticky stuff on the sole of Ankh-Morpork's boots.

Ankh-Morpork has a thriving (or at least, festering) population of humans and the largest known dwarfish colony anywhere on the Disc. It is also home to a growing number of trolls, undead and other special-interest groups. The fact that the trolls and the dwarves, who are historically bitter enemies do not instigate a state of all-out war is a tribute to the unifying force of the Ankh-Morpork dollar.

Unseen University

The Unseen University is the leading institute of magic on the Discworld. Its campus is the occult, if no longer the actual, centre of Ankh-Morpork. The University was founded in AM 1282[8] by Alberto Malich, one of the most powerful wizards who ever lived. Alberto himself disappeared after attempting to outwit Death by performing the Rite of AshKente[9] backwards.

The purpose of the University is, supposedly, to force some sort of regulation on wizardry, which at that time was quite chaotic, and to permit the existence of an

[7] This is not entirely true. Technically, the city has been invaded on numerous occasions. In fact, the city welcomes free-spending barbarian invaders, but somehow the puzzled raiders always find that, after a few days, that they don't own their horses any more, and within a couple of months they're just another minority group with its own graffiti and food shops.

[8] The city count at the time.

[9] The rite of AshKente is acknowledged as both a potent ritual for summoning Death and a powerful plot device.

institution that would allow one wizard to meet another without immediately endeavouring to blow his head off with magical fire, as was then the case.

Like all really old universities, it is hard to tell where the University begins and the city ends, and in any case the size of UU can only be determined by reference to the kind of physics that you have to be a drunken physicist to understand.

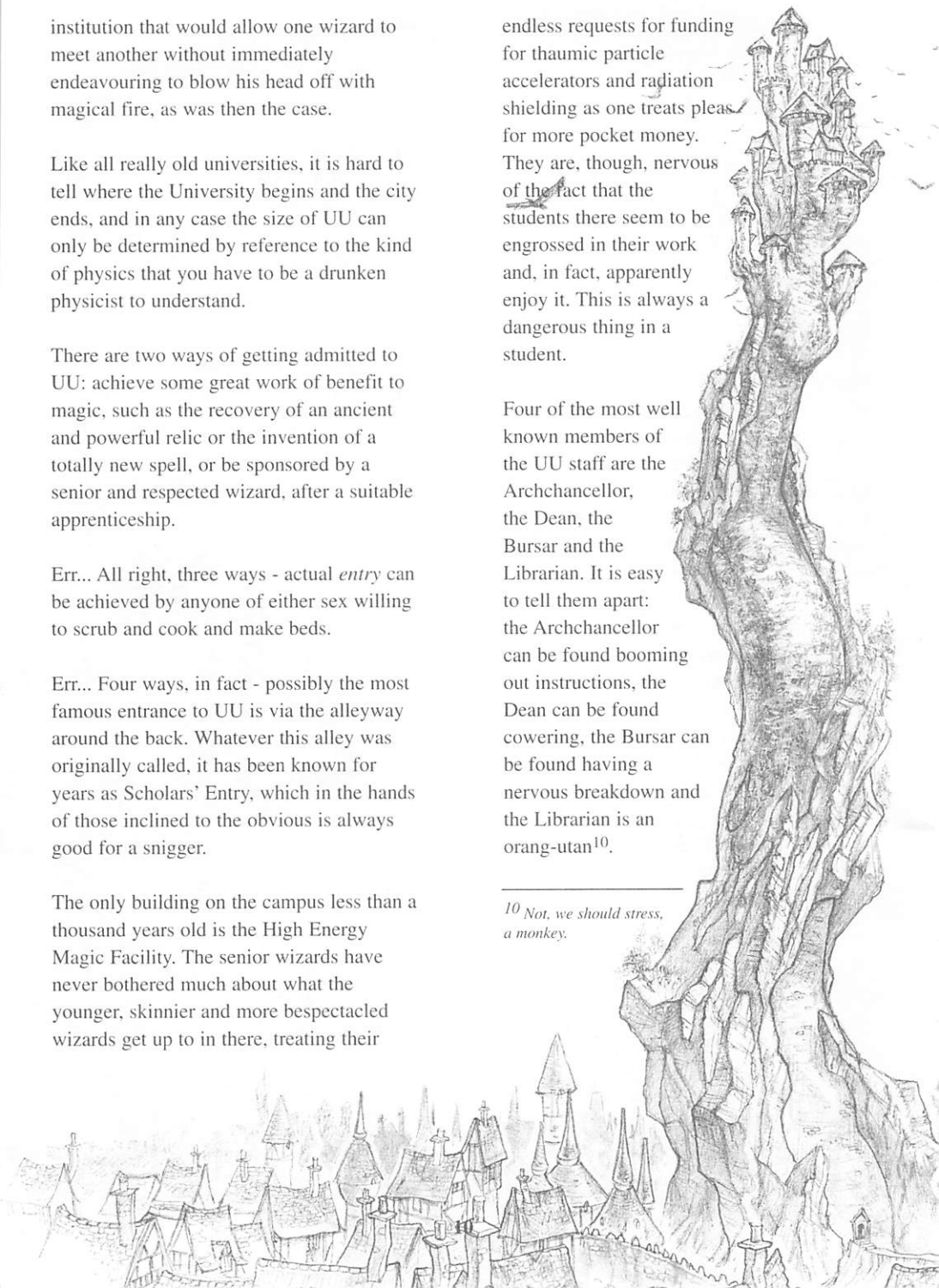
There are two ways of getting admitted to UU: achieve some great work of benefit to magic, such as the recovery of an ancient and powerful relic or the invention of a totally new spell, or be sponsored by a senior and respected wizard, after a suitable apprenticeship.

Err... All right, three ways - actual *entry* can be achieved by anyone of either sex willing to scrub and cook and make beds.

Err... Four ways, in fact - possibly the most famous entrance to UU is via the alleyway around the back. Whatever this alley was originally called, it has been known for years as Scholars' Entry, which in the hands of those inclined to the obvious is always good for a snigger.

The only building on the campus less than a thousand years old is the High Energy Magic Facility. The senior wizards have never bothered much about what the younger, skinnier and more bespectacled wizards get up to in there, treating their endless requests for funding for thaumic particle accelerators and radiation shielding as one treats pleas for more pocket money. They are, though, nervous of the fact that the students there seem to be engrossed in their work and, in fact, apparently enjoy it. This is always a dangerous thing in a student.

Four of the most well known members of the UU staff are the Archchancellor, the Dean, the Bursar and the Librarian. It is easy to tell them apart: the Archchancellor can be found booming out instructions, the Dean can be found cowering, the Bursar can be found having a nervous breakdown and the Librarian is an orang-utan[10].



[10] Not, we should stress, a monkey.

The Clickies

The Discworld has been described as a world and a mirror of worlds, at least when being discussed politely. For the most part, the Discworld seems oblivious to the power that the ideas and metaphors of other worlds has on its structure[11]. One such thing that has forced its way through the rather thin reality threshold are the clickies. Invented by the Alchemist's Guild in a rare pause between blowing themselves up, these are strips of octo-cellulose, painted from reality by very fast imps and projected onto a suitable screen by sun-warmed salamanders.

People who want to be in the Moving Pictures make their way to Holy Wood, which lies some 30 miles turnwise of Ankh-Morpork, on a sun drenched coastline where the Circle sea meets the Rim ocean. There is a legend that a city stood on the site and that it was destroyed by the gods for some unspeakable crime against them or mankind, and given what the gods (and mankind) get up to all the time without any kind of punishment at all, it must have been something pretty awful.

[11] Although it is all-too aware of the power of its own metaphors. In fact, the city of Ankh-Morpork has strictly enforced laws to prevent the use of baseless metaphor. Thus if ever a legend said of a hero that 'all men spoke of his prowess', wise bards must add 'except for a couple of people in his home village who thought he was a liar and quite a lot of other people who had never really heard of him'.

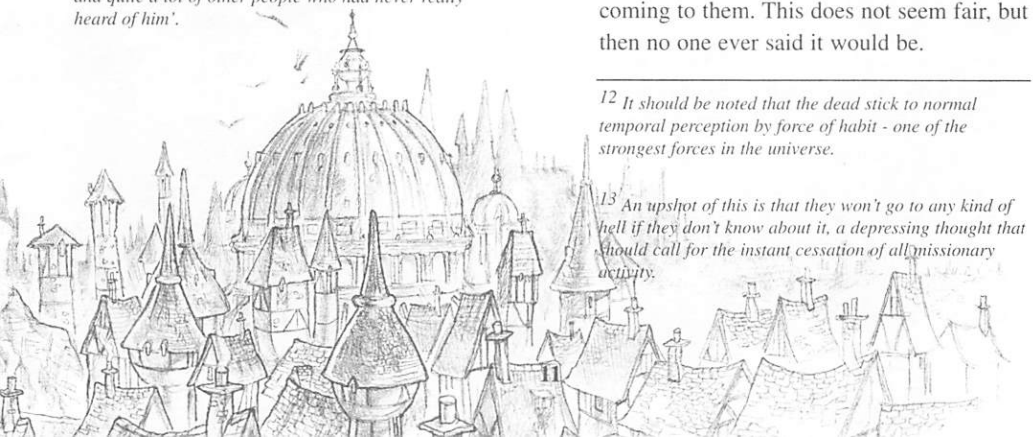
Being Dead

From the point of view of the recently dead, the world suddenly looks at one and the same time very complicated and very simple. It is complicated because, while death frees the mind from the straight-jacket of three dimensions, it also cuts it away from time, which is only another dimension. So a cat can be seen as a tiny kitten and a half-blind moggy and every stage in between. All at once. Since it will have started off small it will look like a white, cat-shaped carrot - a description that will have to do until people invent proper four dimensional adjectives[12]. It is simple, on the other hand, because the self-delusion that attends the living is immediately stripped away. The dead see the world as real for the first time.

There appears on Discworld, as everywhere else, to be no general consensus about the afterlife. Some religions believe that the dead must journey across a vast empty desert, or sea, or range of metaphorical mountains, in order to receive some kind of judgement at the end. There are various heavens and hells and it appears that the soul's ultimate destination is that place where its owner, shorn by death of all self-deception, believes he or she ought to go[13]. Basically, everyone gets what they think is coming to them. This does not seem fair, but then no one ever said it would be.

[12] It should be noted that the dead stick to normal temporal perception by force of habit - one of the strongest forces in the universe.

[13] An upshot of this is that they won't go to any kind of hell if they don't know about it, a depressing thought that should call for the instant cessation of all missionary activity.



Death's Job

Despite rumour, Death is not cruel. He is just terribly, terribly good at his job. This job, often referred to as 'the Duty' by Death, involves going and reaping the souls of the dead - severing the invisible umbilical cord that links the soul of the dead to their body. The tool he uses for this task is the ubiquitous scythe, which looks normal enough but has a blade so thin that you can use it to slice flame and chop sound.

Death's only assistant when carrying out the Duty is Binky, his horse. Although pale, as per traditional specification, Binky is very much alive. Death once tried a skeletal horse after seeing a woodcut of himself on one (Death is easily influenced by such things) but found that he had to keep stopping to wire bits back on. Similarly unsuccessful was his dabbling with a fiery steed, which set fire to the stables.

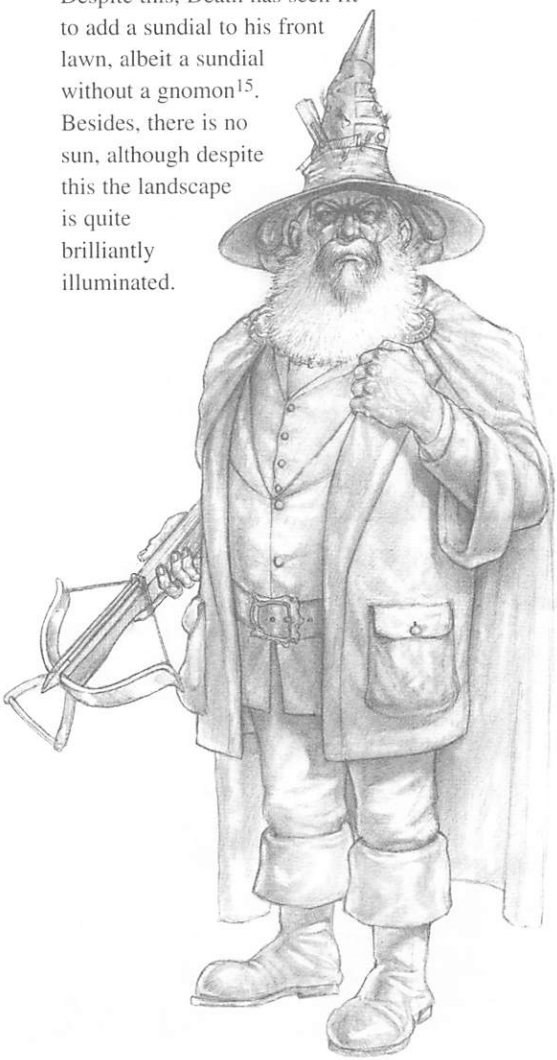
Although Death performs the Duty for the whole of the Discworld, he has recently allowed the existence of the Death of Rats. About six inches high, the Grim Squeaker holds a small scythe in a skeletal paw. As his name suggests, he specializes in rats, but also does gerbils, mice and hamsters if Death is particularly busy.

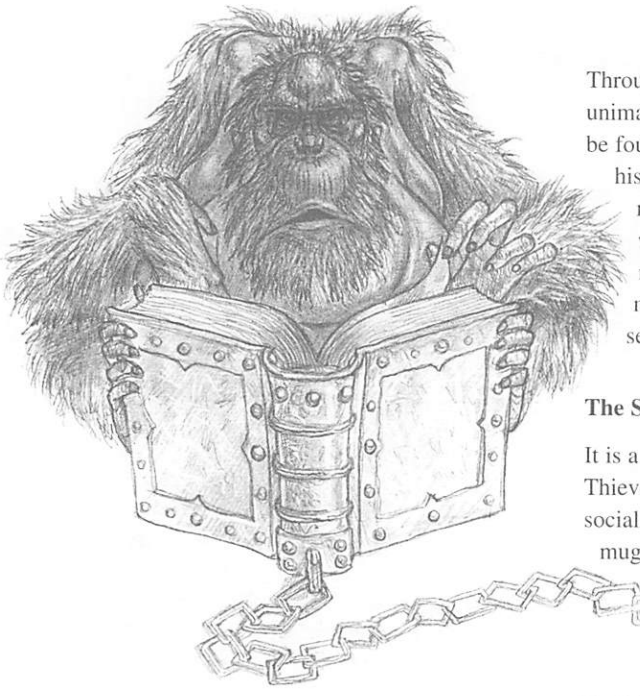
Death's Domain

Death owns some real estate not locatable on any normal atlas, on which he has called into being a house and garden. For the most part, Death's domain is unknown by the average mortal, although a select few have visited it and returned alive. For the most part, there are no colours there except black, white and shades of grey; Death could use others but fails to see their significance.

Furthermore, because he almost by definition lacks true creative ability, he can only create what he has seen.

No time, in the real sense of the word, passes in Death's domain. But something passes; a dropped cup will hit the floor and break, so there is something a lot like time[14]. Like everything else in his domain, it is a pale imitation of the real thing. Despite this, Death has seen fit to add a sundial to his front lawn, albeit a sundial without a gnomon[15]. Besides, there is no sun, although despite this the landscape is quite brilliantly illuminated.





Throughout the house and the gardens, an unimaginative skull and skeleton motif can be found. Death is rarely complimented for his taste in decor. All of this exists on a raw surface[16] which, if seen edge on, would have no apparent thickness. It is not that Death ignores the rules, merely that the rules simply do not seem to apply to him[17].

The Story So Far...

It is a typical night in Ankh-Morpork. The Thieves' Guild is busily making up its socially acceptable quota of thefts and muggings, the Beggars' Guild is busy being truly unwholesome and the Assassins' Guild is getting ready to inhume another client.

Tonight's client has been paid for by a very exclusive employer, one who demands something a little more dramatic than the average inhumation...

The two most important rooms in Death's house are his study and the library. The former contains myriad hourglasses which contain the sand of all the living entities on the Discworld. In real terms, his study is probably more than a mile across, but in deference to human visitors, Death has arranged most of the furniture in a conceptual room. The library is full of the subdued sound of books writing themselves. Every living thing has a book in here somewhere, busily recording the action (or inaction) of their existence.

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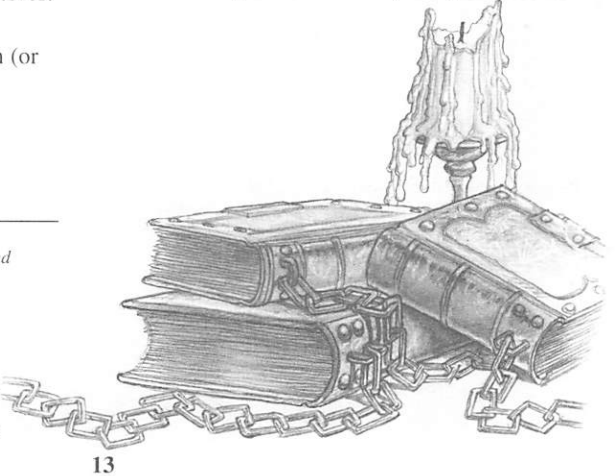
[16] It is customary to refer to most planets being baked in the oven of eternity, and hence appropriate that Death's real estate be considered raw. Similarly, the Discworld can be accurately described as 'half-baked'.

[17] This is often the case with important public servants.



[14] It has been said by some scientists that time and space cannot be separated. If this is so, then in Death's domain they are not only separated but divorced and seeing other people.

[15] A gnomon is the stationary arm which projects the shadow onto a sundial. See - aren't you glad you read the manual now? They thought you were mad, but you'll show them...

The Game

Minimum System Specification

- 486 DX4 100 MHz or greater IBM-compatible computer.
- 16 MB of RAM for Windows®95 , or 8 MB of RAM for MS-DOS® (version 6.0 or better).
- 640x480 256-colour SVGA display or better.
- Double-speed CD-ROM drive
- Sound card and amplified speakers or headphones.
- Single-hemisphere electro-colloidal brain with cognitive functions.

Recommended System Specification

In order to get the most out of Discworld II you will need:

- Pentium 90 MHz or greater IBM-compatible computer.
- Twin-hemisphere electro-colloidal brain with cognitive functions.

Starting Discworld II

If your system is 100% Windows®95-compatible, we recommend that you run Discworld II under Windows®95.

Should you wish, you can alternatively run the game from MS-DOS®.

Playing the Windows®95 Version

1. Insert **Disc 1** into your CD-ROM drive.

2. After the Discworld II title screen appears, click the **Install** button to begin the install process and then follow the on-screen instructions. (If the title screen does not appear, please refer to *Autoplay* in the *Troubleshooting* section.)

To play the game, simply click on PLAY.

Once Discworld II has been installed, you can run it by simply inserting **Disc 1** or **Disc 2** into your CD-ROM drive and clicking on the PLAY button from the title screen. Alternatively you can run the game by selecting the **Discworld II icon** from the Discworld II group in the programs menu in your start menu.

Playing the MS-DOS® Version

We recommend that you do not run the MS-DOS® version of Discworld II from under Windows. If you are running Windows®95 then restart your system in MS-DOS® mode.

1. Insert **Disc 1** into your CD-ROM drive.

2. Select your CD-ROM as the current drive (eg. type **D:** and press **ENTER**).

3. Type in **INSTALL** and press **ENTER**.

Once Discworld II has been installed, you can play it by typing in **DW2** and pressing **ENTER**. To run it on subsequent occasions, change to the directory you installed it to (eg. **CD\DW2**) and run **DW2** as above. To change your sound configuration or to uninstall the game, run **SETUP** and follow the instructions.

Introduction

When you run Discworld II, an introduction to the game will be shown. If you have already watched it, you may bypass it by pressing the ESC key (you may need to do this a few times to skip both the introduction and the credits). After the introduction (whether you watch it or not), the game will start. If you wish to load a previous game, press F1 to call up the Options menu (see later).

Using the Mouse

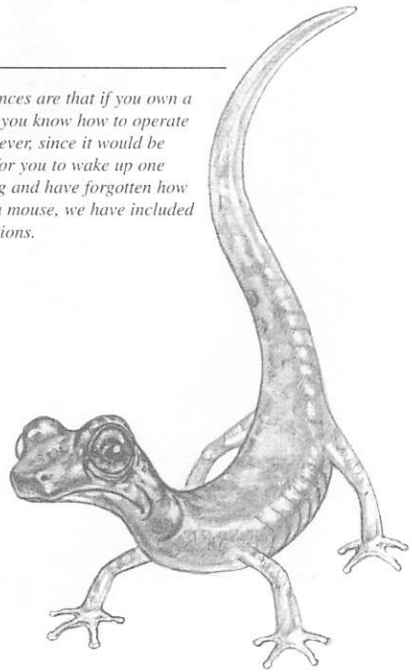
All of the game activities in Discworld II can be controlled by using your mouse. If you do not own a mouse, see the Using the Keyboard section later in this manual. The mouse buttons are used in three different ways[18]:

- *Click* means to press the left mouse button once.
- *Double click* means to press the left mouse button twice in quick succession.
- *Right click* means to press the right button once.

The lead character in the game is Rincewind the wizard. You are in control of him from the moment when the star burst cursor first appears on the screen. In fact, you do not have total control over Rincewind, as he still has a life of his own. In particular, it is hard to get Rincewind to do anything life threatening without a very good reason. In fact, it's hard to get him to exert himself without a good reason. But for the most part, you are in control of him.

Using your mouse, move the cursor around the screen. You will soon notice that any areas or items of interest on the screen are tagged. This means that their names are displayed on screen whenever you point at them with the cursor. While you may explore anywhere on screen, it is only these tags that are important in completing the game. As well as text tags, there are also exit tags. When you point at an exit from a room, the cursor changes into a hand pointing in a particular direction according to where the exit leads.

Hint: If you are stuck, it is worth checking that you have found all the tags in the locations you can get to. A good habit to get into is 'sweeping' any new location you visit for tags.

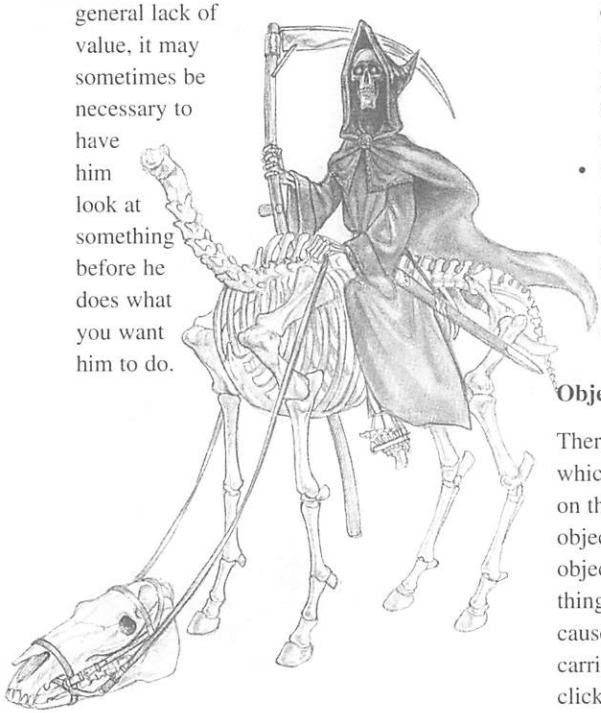


18 Chances are that if you own a mouse, you know how to operate it. However, since it would be tragic for you to wake up one morning and have forgotten how to use a mouse, we have included instructions.

Rincewind's Mouse Controls

The following describes Rincewind's basic commands:

- **Walk:** To make Rincewind walk to a specific point on the screen, click on the place you want to go to. He will then walk across to it, or as near to it as possible. If you click on a tag, Rincewind will walk over to it.
- **Interact:** To cause Rincewind to interact with a tag, double click on it. The result of the interaction depends on what the tag is, and on what (if anything) Rincewind is holding at the time.
- **Look:** To have Rincewind look at a tag, right click on it. Rincewind will then describe what he sees. It is important to note that, owing to Rincewind's natural laziness, stupidity and general lack of value, it may sometimes be necessary to have him look at something before he does what you want him to do.



Hint: If you are too impatient to wait for Rincewind to walk to an exit, you can double click on the exit tag (a pointing finger) and the scene will immediately cut to the next location.

Interacting

Rincewind's interaction with tags can broadly be broadly broken down into three categories:

- **Taking:** Rincewind will take any object that you double click on and that he can take without any apparent danger to himself.
- **Talking:** If you double click on a character, Rincewind will start to talk to them (see Conversations).
- **Using:** If Rincewind is holding an object in his hand (in which case the cursor becomes that object), double clicking causes the object to be used on whatever you double click on, if possible. For example, if you double click on a door whilst holding a key, the door will unlock.
- **Other:** Like all good lists, this list has an 'other' in it. Double clicking on some tags may have some other effect, appropriate to the tag. For example, double clicking on an open door will close it and vice versa.

Objects & Inventories

There are many objects throughout the game which can be picked up by double clicking on them. When Rincewind is holding an object in his hand, the cursor becomes that object. You can still walk around and look at things, but double clicking on a tag will cause Rincewind to attempt to use the carried object on whatever you double clicked on. You may even use objects on

Rincewind by double clicking on his tag whilst the object is in his hand, although he may not be too happy about doing it.

Most of the time, however, you will want to put an object away for future use. There are two places objects can be stored:

- **Rincewind's pockets:** This is a small inventory capable of holding two objects at a time. To open up Rincewind's inventory window, click on Rincewind's tag.
- **The luggage:** Unlike Rincewind, the luggage has a seemingly infinite storage capacity. The luggage's inventory window is opened by clicking on the luggage's tag.

You may freely move objects within inventories. This allows you to group objects together, if you wish.

Hint: To drop objects into the luggage without opening the inventory window, double click on the luggage whilst holding the object in question.

Inventory Window Commands

The following commands can all be carried out from the inventory windows:

- **Pick up and put down:** To pick up an object from an inventory, click on it whilst the cursor is a star burst (that is, when Rincewind is not carrying anything else). To drop an object into the inventory, click on an empty area.
- **Look at object:** Right click on the object you wish Rincewind to look at.
- **Examine an object:** Double clicking on an object causes Rincewind to examine it closely.
- **Use held object on another:** Double click on the second object whilst holding the first.
- **Exit inventory:** Click outside of the inventory window (or press ESC) to exit from it.
- **Move or Resize inventory:** If you click and hold on the heading box of the inventory, you can change its position on screen. By dragging the edges of the inventory box, you can also change its size.
- **Maximise/Normalise inventory:** Double clicking on the heading box of the inventory will cause it to zoom to maximum size or, if it is already at maximum size, to return to its previous size.
- **Scroll inventory:** Clicking on the arrows by the scroll bar will move the inventory up or down one row. clicking above or below the scroll bar indicator will move the inventory by one page, and dragging the scroll bar indicator will allow you to scan through the inventory at high speed. You may also use the **PAGE UP**, **PAGE DOWN**, **HOME** and **END** keys to move around the inventory window (see Using the Keyboard).

Hint: When Rincewind takes an object, he may not immediately see what is useful about it. It is always a good idea to examine (double click on) an object after putting it into an inventory.

Conversations

You can converse with most characters in the game. These characters often say important things which may help you to complete the game. It is always advisable to return and talk to characters at some later time, as they may have some new information to impart.

To open a conversation with a character, you simply double click on that character. After any preamble, the 'conversation window' will open. This window contains icons representing attitudes that Rincewind can adopt or topics to discuss with that character. To select an attitude or topic, you click on the appropriate icon. If you forget what an icon represents, you can look at it by right clicking, as usual.

Greeting

Question

Sarcasm

Muse

Goodbye

Quite often, other icons will appear in the conversation window. These represent specific question topics which can be asked of that character.

An example might be an icon of a candle. Select this if you want to ask that character about candles.

To end a conversation you should either select 'goodbye' or click outside the conversation window.

Hint: When you use the Muse topic, Rincewind talks to himself about the current situation. Since he is usually anxious to finish whatever he is doing, these ramblings are often helpful.

Using the Keyboard

Discworld II can be enjoyed equally well when played with the keyboard.

The star burst is moved around by using the **ARROW** keys.

The **SPACE** key is the equivalent of a single click (for walking), and the **RETURN** key is the equivalent of a double click (for interacting with). The **CTRL** key is used for looking at tags.

When an inventory window is open, you have some additional keys. Use the **SHIFT** key with the **ARROW** keys to scroll the inventory up and down. **PAGE UP** and **PAGE DOWN** scroll up and down a page, and the **HOME** and **END** keys can be used to move you to the start and end of the inventory respectively.

The **ESC** key is used to bypass any fixed animation sequences (cut scenes), and also to cancel or abort any window operation. **ALT X** or **Alt F4** can be used to exit the game entirely.

The Options Window

You can open the Options window by pressing the F1 key. You can resume the game if you press **ESC** or click outside of the menu window. It contains the following options:

- **Load a Game:** When you select this option, a window containing a list of previously saved games will appear. To load one of these games, select it by clicking on its description and then click the OK icon. Alternatively, you may simply double click on the description.
- **Save this Game:** You may save your current game at any time (so that you can return and play from that exact place) by selecting this option. A list of previously saved games will appear, as well as an empty slot for saving a fresh game. You may either rename an existing game by clicking on the description and typing a new one, or you may create a new saved game by typing a fresh description in the empty slot. Once you have entered the description, click on the OK icon to save the game. You can also save over an old game by double clicking on it.
- **Restart Game:** Takes you back to the start of the game.
- **Sound/Subtitles:** This displays a window with sliders allowing you to alter the volume of the game's music, sound effects and voices. You can also toggle subtitles on/off, change their speed and select what language they will be displayed in (assuming your version of Discworld II has multiple languages).
- **Game Controls:** Available only in the MS-DOS® version, this brings up a window that allows you to alter the double click speed for the mouse (a test box is provided for you to decide if you've got it about right) and to swap the mouse buttons should you wish to[19].
- **Quit Playing:** This causes you to exit the game.

MS-DOS® Troubleshooting

Display

Discworld II requires a VESA driver to run correctly at SVGA resolution. We have included such a driver with the game. This driver works with all major video cards at the time of release. Should it not work with your video card, the first thing to do is to install the VESA driver that came with the card. You then simply run that particular VESA driver first before running Discworld.

You should then be able to run the game normally. If this does not get Discworld II running, please contact customer support and give them the name of your video card. They may have an updated driver which will work with your card. They will instruct you on how to install it.

19 One possible use might be to annoy whoever was playing on the game before you came and swapped the mouse buttons around.

Memory

Discworld II requires a minimum of 8 MB of RAM to run under MS-DOS.®
If the game refuses to run, saying that there is not enough available memory, you will need to free more memory up. Firstly remove any TSRs (Terminate and Stay Resident programs). If this still does not free up enough memory then try disabling SMARTDRV.

Windows®95 Troubleshooting

Autoplay

If the Discworld II title screen does not appear, then try the following:

1. Double-click on the **My Computer** icon on your desktop.

2. Double-click on the **CD-ROM** icon in the window.

If the **Discworld II** title screen still does not appear, then do the following.

1. Double-click on the **My Computer** icon on your desktop.

2. Click once with left button on the **CD-ROM icon**. Then click once on it with the right mouse button for the menu. Select **OPEN**

3. Double-click on the **Autoplay icon** icon in the new window.

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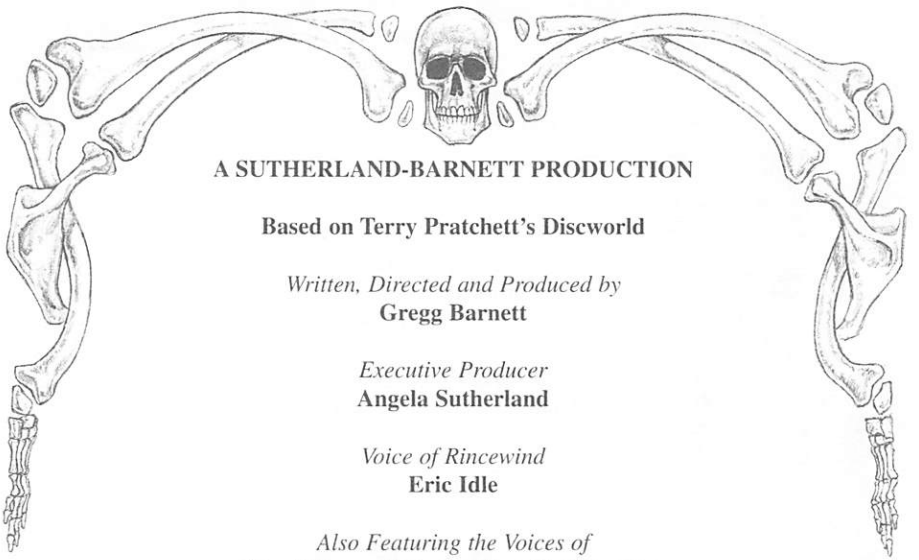

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Angela Sutherland

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Eric Idle

Also Featuring the Voices of
Nigel Planer, Kate Robbins, Rob Brydon

Programming Director
David Johnston

Dialogue
Paul Kidd

Tinsel System Programmer
John Young

Game Programmers
David Johnston, Paul Carpenter, Mark Judge

Animation Director and Lead Animator
Simon Turner

Technical Art Director
Paul Mitchell

Creative Art Director
Nick Pratt

Music Director & Composer
Rob Lord

Chief Animators
Ben Willsher, Steve Packer

Character Design
Matt Taylor

Layouts and Storyboard
Nick Pratt, Lee Taylor

3D Sequences
Warren Hawkes

'That's Death' Animation
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Guillaume Camus, Mark Booth

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The Unseen University's Questionable Taxonomy of Animals

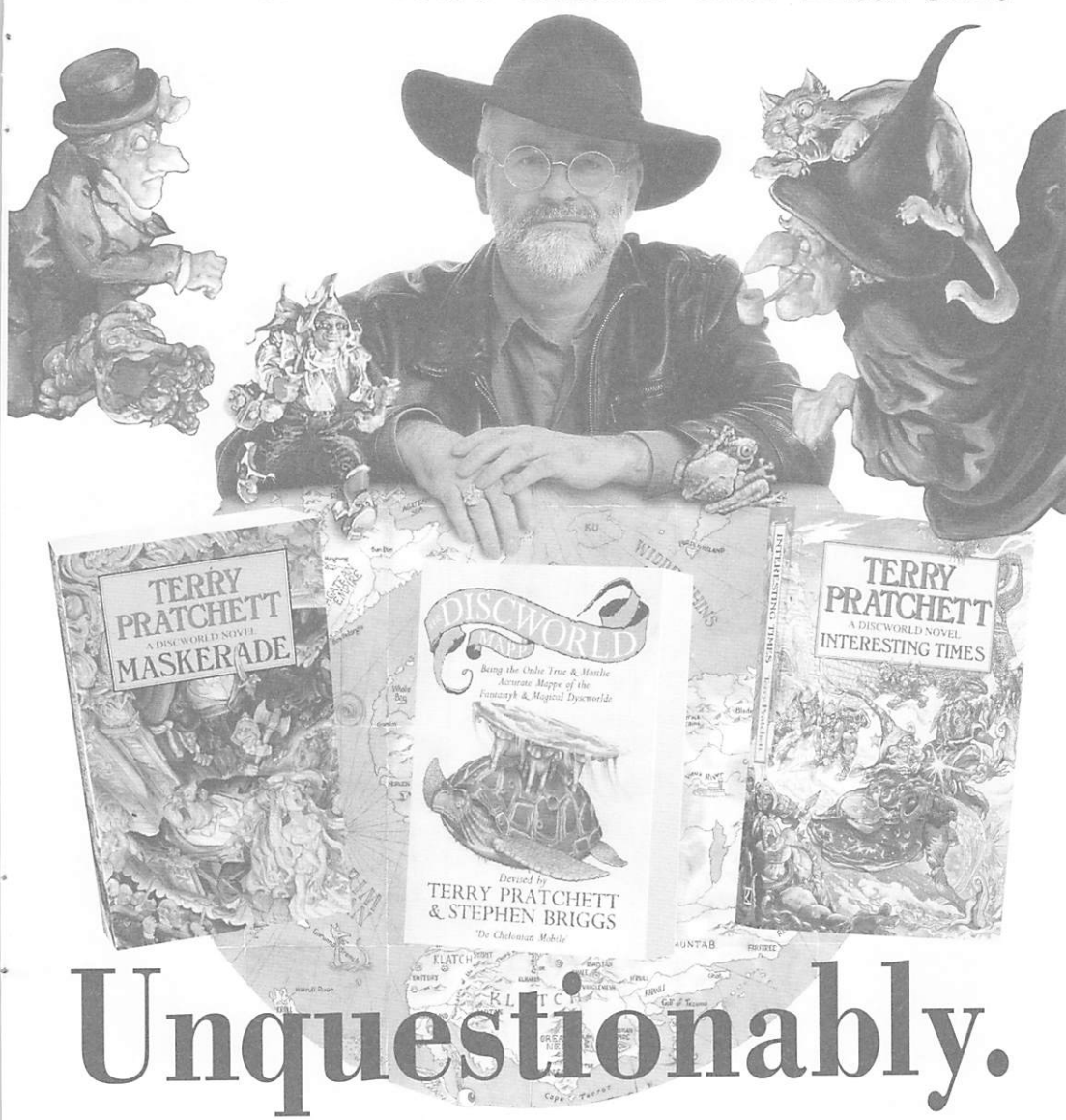
If you should encounter a strange animal during your travels around the Discworld - do not panic! The following questions will enable you to identify even the most unusual of entities.

1. **Can you see it properly?**
   - If yes, go to 4.
   - If no, go to 2.
2. **Is it invisible or just moving fast?**
   - If it is invisible, it is a *shadowing lemma*, a legendary creature which stalks and eats mathematicians.
   - If it is moving fast, go to 3.
3. **Are you in a library?**
   - If yes, it is probably a *.303 bookworm*, the fastest insect on the Disc. It evolved in magical libraries, where it is necessary to eat extremely quickly to avoid being affected by the thaumic radiations.
   - If no, it is probably an *ambiguous puzuma* - the fastest animal on the Disc. The puzuma is extremely neurotic and moves so fast that it can actually achieve near light speed in the Disc's magical field. This means that, by the time you can see one, it isn't there. Most male puzumas die young of acute ankle failure caused by running very fast after females which aren't there and, of course, achieving suicidal mass, in accordance with relativistic theory.
4. **Is it winged?**
   - If yes, go to 8.
   - If no, go to 5.
5. **Is it taller than one foot?**
   - If yes, go to 7.
   - If no, go to 6.
6. **Is it abseiling down a cliff or building a boat?**
   - If yes, it is a *vermine*, a distant and more careful relative of the lemming; it only throws itself over small pebbles. The point is that dead animals don't breed and over the millennia more and more vermine are descendants of those vermine who, when faced with a cliff edge squeal the rodent equivalent of 'Blow that for a game of soldiers'.
   - If no, it could be an *inflatable mongoose*, a creature in whom evolution has found an efficient way of dealing with burrowing snakes.
7. **Is it attempting to conceal itself ineffectually?**
   - If yes, it is a *hermit elephant*, a very shy, thin-skinned species, which for preference wears abandoned huts for protection and concealment. It does not find these hard to obtain: few people remain in a hut once an elephant has joined them.
   - If no, it could be a *Ramtop sheep*, best known for its wool, which can be knitted into vests of almost chain-mail quality.

8. **Is it a bird?**
   - If yes, go to 9.
   - If no, it is probably a *Quantum Weather Butterfly*, an insect capable of altering the weather at a distance by flapping its wings, and capable of defeating even the cockiest game-players almost single handedly.
9. **Is it attempting to take photos?**
   - If yes, it is a *pointless albatross*, a bird capable of flying from the Hub to the Rim without landing. When it does land, it seems to do nothing except wander around taking photographs.
   - If no, go to 10.
10. **Is it walking around rather than flying?**
    - If yes, go to 11.
    - If no, it could be a *Lancre suicide thrush*. Whereas most thrushes break open snails by banging them on a stone, this species attempts to dive bomb them.
11. **Does it have a distinctive call resembling a malfunctioning digestive system?**
    - If yes, it is a *scalbie*, a seabird related to the crow. It seldom flies, walking everywhere in a lurching hop and looking like other birds do after an oil slick. Nothing eats scalbies, except other scalbies. Scalbies eat things that would make a vulture sick. Scalbies would *eat* vulture sick.
    - If no, it could be a *lappet-faced worrier*, or *wowhawk*, a bird related to the goshawk but less foreful. Small and short-sighted, it prefers to walk everywhere and faints at the sight of blood. It would take several worriers to kill even a small, sick pigeon, and they would probably do it by boring it to death.

Terry Pratchett

The funniest man on Earth?



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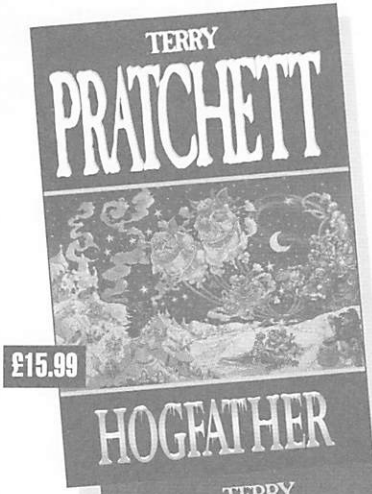

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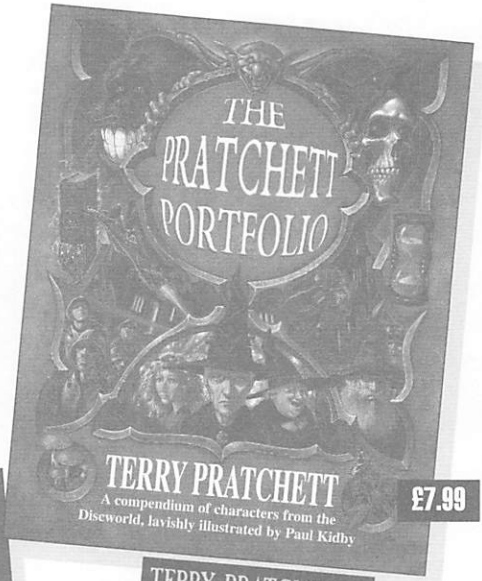

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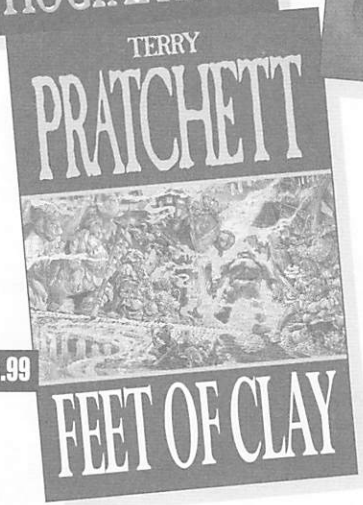

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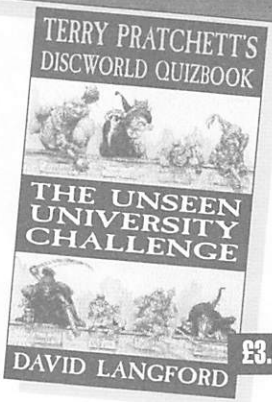

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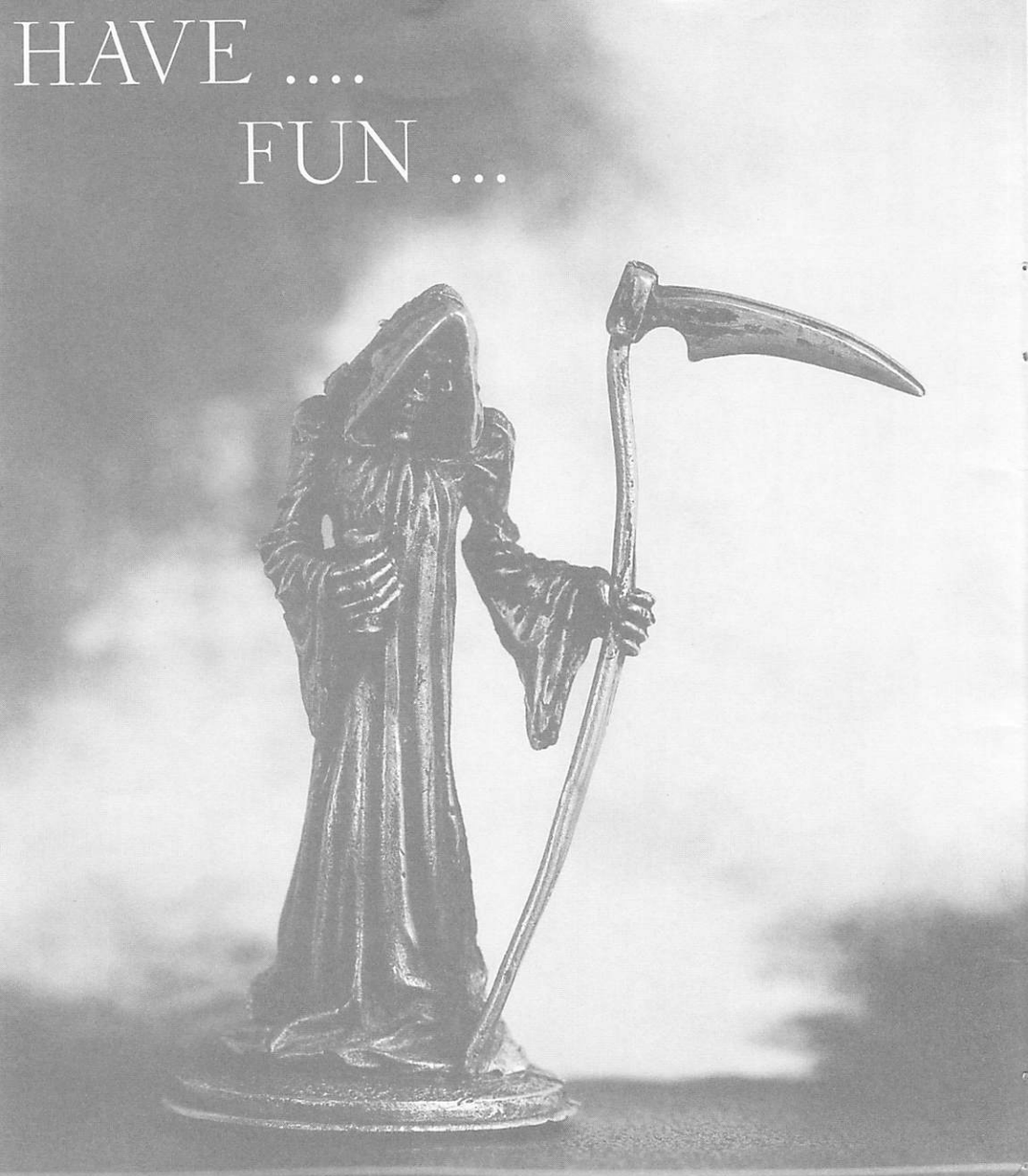

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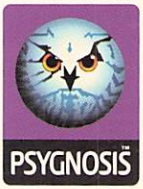

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